

## **Keynote Speakers**

**Prof Paul M. Camic** (Canterbury Christ Church University): 'Disrupting and restructuring healthcare: Social prescriptions from the Wizard of Oz'

The Wizard of Oz is frequently fashioned as a somewhat stingy, uncaring old man, hiding behind a magnificent façade in a golden green palace. Yet on closer inspection we find that the W of O prescribed several useful activities to help cure homesickness, depression, anxiety, fear, insecurity and problems with self-identity. This presentation will explore his prescriptions of the 1930s and those associated with social prescribing today, with a particular focus on understanding the potential contributions that museums and art galleries can make to wellbeing and health. Kansas never had it so good.

*Paul M. Camic is a consultant clinical health psychologist and professor of psychology and public health at Canterbury Christ Church University where he is research director of the Salomons Centre for Applied Psychology at the Tunbridge Wells campus. He is also a fellow of the Royal Society for Public Health and Royal Society for the Arts; he is founding co-executive editor of Arts & Health: An International Journal for Research, Policy and Practice and an avid supporter of the UK as a member of the European Union.*

**Susan Oman** (Manchester), 'The culture-wellbeing relationship: a long and happy marriage of convenience?'

The UK government is one of many looking to decipher and track national wellbeing as an alternative measure of progress. The connection of cultural life to 'progress', and 'cultural participation' to individual, community and national wellbeing has been reasoned since Aristotle and Plato. More recently the UK's ministry of culture invested £1.8million in an evidence programme that aimed to substantiate this and other associations to prove the value of culture. Yet despite the long theoretical history and recent financial investment in the 'culture - well-being' relationship, 'culture' was absent from the UK's well-being measures for their first two years.

This presentation explores the assumed relationship between 'culture' and 'well-being' by tracking the two concepts through recent cultural policy. It presents particular 'moments' in recent history that highlight how the relationship is misunderstood and misrepresented. It will aim to demonstrate that this is indicative of wider problems regarding conceptions and articulations of participation in cultural policy, and wellbeing in wider policy at present.

[This presentation forms part of a forthcoming publication: Oman, S. (2016, forthcoming) '**The Culture-Well-being Relationship: A Marriage of Convenience?**', in '*Culture and Power- Histories of participation, value and governance*', (eds.) E. Belfiore & L. Gibson. Palgrave Macmillan]

*Susan Oman is a PhD researcher, based at the [University of Manchester](https://www.manchester.ac.uk), looking at the cultural politics of wellbeing and participation. She teaches cultural policy and politics and currently leads a unit called 'Performing Research' at Royal Central School of Speech and Drama. Prior to her PhD, Susan held a Fellowship to the Centre for Excellence in Training for Theatre and has recently received an award to understand belonging, culture and wellbeing in the postgraduate community at the University of Manchester. Susan can be found on twitter @suoman.*

## **Group 1**

**Rowan Hoban/Sarah Bird** (*Wild Rumpus/Just So Festival, Scholar Green*): Call of the Wild: Turning Natural Landscapes into Wonderlands

We take families out of their day-to-day lives into extraordinary landscapes, where performance, visual design and installations combine to surprise and enchant. This session will explore the impact that engaging in the arts in wild natural landscapes can have on families. We'll be looking at the elements that we can influence to create a space and place outside of real life, where art, nature and community can come together to transformative effect.

*Rowan and Sarah set up Just So Festival in 2009, to create an amazing, spellbinding weekend where families could play, dance and create together and see breathtaking theatre, dance and music. Just So couldn't happen without a quite amazing team of people. Jen and Cathryn now work with us all year round, and we're joined by a wonderful creative bunch of staff and volunteers during the summer. We work on the festival year round from our horsebox office, Fleur, in the Whirligig, a woodland on the festival site. The Just So Festival is an annual weekend-long camping festival for children and their families. The festival provides a magical experience where art, music and literature are embedded and entwined in a beautiful and wondrous landscape. We provide a broad range of musical, theatrical, and visual performances, workshops and installations within a safe, natural and magical setting. Every clearing and glade holds a new way to unleash creativity. Families discover and delight in the spectacular within the woodland environment during this weekend camping event.*

*Rowan is a frog, and Sarah is a fish.*

**Tristi Brownnett** (*Canterbury Christ Church*): A Discussion of the Potential for Arts and Cultural Festivals to Contribute to the National Wellbeing Agenda

Knell and Taylor (2011, p27) posited the term 'eudaimonic constructivism' where potentially artistic and cultural participation may go some way towards individual and community connection to and engagement with an empathic and outward facing civic life. Arts and culture participation and interaction have been shown to empower, improve mental health, create social inclusion and contribute to a perception of improved health and happiness. Arts and cultural festivals therefore have the potential for diverse reach particularly where opportunities for participation and connection are provided. The argument for providing access to all is overwhelming, yet instrumentalism of the arts is considered in some quarters, to be a negative where the arts are at risk of becoming devalued. This paper will argue for high quality arts and cultural participation through the medium of festival participation in the spaces where we all live, learn work and play to help people take positive action towards creation of their own wellbeing.

*Tristi has worked in a variety of publicly and privately owned settings for the past 21 years as an occupational health nurse and public health specialist practitioner, with an especial interest in how wellbeing can be achieved and measured. She completed her MSc in Public Health and Health Promotion with Distinction at Canterbury Christ Church University in 2014. Her MSc dissertation focused on the role of a manufacturing organisation in promoting wellbeing in a diverse workforce. She is currently employed at Canterbury Christ Church University where she is a lecturer in Public Health and Health Promotion and is undertaking research into the role of Urban Arts and Culture Festivals to promote a sense of identity, community and connectedness for wellbeing. Tristi was also a guest author in the recently published photographic book Soviet Ghosts by Rebecca Litchfield. She is a Visiting Fellow of !4P and a Fellow of the Royal Society for Public Health and a member of the RSPH Special Interest Group on arts, health and wellbeing.*

## **Group 2**

**Philippa Forsey, Camilla Nelson & Imogen Mascall** (*Creativity Works, Radstock*): Writing Space: Growing a Creative Peer Group

Creativity Works is a socially-engaged arts organisation that works to inspire and empower people to creatively explore, develop and grow. Our wheel of change articulates how we aim support our participants through a process of initial engagement (usually as part of a creative workshop), onto a journey of creative exploration and further involvement (usually as a member of a creative peer group), where we nurture participants' creative skill set and support their aspirations in order for them to feel empowered and enabled to grow as creative individuals. A crucial part of this process is the evolution of the creative peer group. A Writing Space member talks (alongside Creativity Works' staff) about the evolution of Writing Space, discussing its challenges, achievements and future aspirations, in order to provoke conversations about best practice in growing creative peer groups.

*Philippa has been working as a project manager with Creativity Works since 2004 across the community arts programme of development with a particular specialism in arts and health. Her role assists artists and partner organisations to work together in the development of focused group work in response to identified issues and need. Integral to her role is consultation, engagement, inclusion and evaluation linked to wellbeing and health outcomes and the progression of individuals and groups. During 2009 – 2010 Philippa developed the Bath and North East Somerset Wellbeing and Arts partnership furthering a joined up response to local and national health and wellbeing agendas.*

*As Volunteer Support Worker, Camilla supports peer-led group members, workshop participants, artists and other individuals who volunteer their time to assist with the projects and activities run by Creativity Works. She has held various freelance positions on partnership projects that have brought Creativity Works together with related organisations such as St. Mungo's (World Mental Health Festival Administration), Bath Museums, Sirona and Avon and Wiltshire Mental Health Partnership NHS Trust (Fresh Art @ Hillview). Other freelance work for the organisation includes consolidating the Creativity Works' evaluation system. In her other life Camilla is a poet, text-artist and researcher with a PhD in Reading and Writing with a Tree: Practising 'Nature Writing' as Enquiry (2012) from Falmouth University. Her text work has been featured in exhibitions in London and across the South West. Her poems have been published in several national and international magazines, journals and anthologies. She is the founding editor of Singing Apple Press, contributing editor at The Learned Pig and poetry editor for Canada's leading literary nature journal The Goose. She regularly curates collaborative plant and poetry walks in London and is the creator of Poem Factory (a performance installation). She is also Associate Poetry Tutor at Cardiff Metropolitan University.*

*Imogen Mascall is a Creativity Works peer group member of Writing Space.*

**Emma Crook & Lucy Medhurst** (*Kent County Council/Artswork/Royal Opera House Bridge Consortium*)(Kent): Six Ways to Wellbeing – Arts Culture and Commissioning

Emma and Lucy will describe the journey of the partnerships, support programme and commissions. This will describe the process, impacts and outcomes from this work. They will also introduce the arts and cultural commissioning toolkit – a resource designed to support the sector to benefit from the learning gained in Kent. There will be ample opportunity for discussion and dialogue.

*Emma Crook until recently worked as the Research and Development Manager at the Royal Opera House Bridge. The Royal Opera House (ROH) Bridge is one of ten organisations nationally that are funded by Arts Council England to 'connect children and young people to great art and culture.' They do so through facilitating and developing cross sector partnerships between the cultural, education, local authority and private sectors. Emma has worked in Arts Development in a variety of strategic and delivery roles over the last 16 years. Emma is now a consultant working with creative businesses and Local Authorities to develop and strengthen their cultural offer. However in the New Year she will leave these shores to begin a new creative adventure in South America.*

*Lucy Medhurst is Artwork's Strategic Manager for the Kent area. Lucy was previously Head of Education for Stour Valley Arts (SVA) for eight years, where she developed a high quality education programme in response to site specific commissions, including "Marks Measures Maps and Mind" with South East Dance and Turner Contemporary and Matthew King's "King's Wood Symphony" with Wigmore Hall and Trinity Guildhall. She was Acting Director through a period of transition for SVA into gaining NPO status. Lucy designed and developed the Down Time five-year action-research training project; part of the national Chances 4 Change initiative, focusing on wellbeing. SVA worked with a variety of disengaged and disadvantaged young people including Young Carers, Young Offenders, young people from a Health Referral Unit, special schools and transition groups. Her research is published as Science Nature and Identity – Understanding the Value of Experiential Learning in a Land Art Context.*

*Prior to this, Lucy worked for South Kent Education Business Partnership, as a freelance artist educator in schools and housing associations and was Chair of Governors in a school. Lucy is also a qualified wall paintings conservator, having trained at Canterbury Cathedral and at ICCROM in Rome and working for the National Trust, English Heritage, various cathedrals, churches and private clients. She is a keen allotment holder, cyclist and tennis player.*

### **Group 3**

#### **Jennifer Gilbert & Kate Simms (Outside In, Chichester):** Outside In: Challenging the Mainstream and Championing Overlooked Artists

Founded by Pallant House Gallery, Chichester, in 2006 (and still based at the Gallery), Outside In provides a platform for artists who see themselves as facing barriers to the art world due to health, disability, social circumstance or isolation. The goal of the project is to create a fairer art world which rejects traditional values and institutional judgements about whose work can and should be displayed. Outside In's main vehicle is a triennial open art exhibition, first held in 2007 and featuring 100 artists from across Sussex. By 2012, the project had gone national, growing significantly to engage more than 1,500 artists and 13,000 audience members, and in 2013, Outside In won the prestigious Charity Award in the Arts, Culture, and Heritage category. In this short presentation, Jennifer will speak about how Outside In works alongside mainstream galleries and institutions - building networks and challenging ways of working. You will also hear first hand how exhibiting work in this way changes an artist's life.

*Jennifer is the manager of Outside In and has been there for four years. She organises exhibitions and events, as well as liaising with partner organisations, venues and artists. Previous to this role she completed a Degree in Illustration and Graphic Design and then a Masters in Art, Health and Wellbeing.*

*Kate Simms, Outside In Ambassador, is an artist who has been part of Outside In since 2006. She is a trained Step Up Workshop Leader and runs art workshops for Pallant House Gallery (PHG) as well as leading a life drawing group and mentoring artists in the community. Kate regularly facilitates Art Views for people with dementia at PHG. Her creative focus during 2014 and 2015 was working as part of a PHG creative team on a Heritage Lottery funded community project to preserve the cultural history of Graylingwell Mental Health Hospital, Chichester by working alongside people with mental health disabilities, NHS staff and the general public.*

#### **Gayle Whelan (Institute of Cultural Capital, Liverpool):** Towards a Model of Asset-based Cultural Prescribing

This short talk will highlight findings from the recent Art of Social Prescription project and will use the ICC's Blackpool work as a case study.

*Gayle joined the ICC in March 2014 from the Applied Health and Wellbeing Partnership at the Centre for Public Health, Liverpool John Moores University (LJMU), where she led a two-year project mapping community assets on the Wirral, using social value methodology to understand the impacts of assets on mental health and wellbeing. As a social impact analyst, Gayle has used Social Return on Investment (SROI) methodology in a number of projects and has recently delivered information sessions on social value and the use of SROI in evaluations to local commissioners and partners. She has been active in public health research for seven years, evaluating organisations and projects delivering both cultural and health benefits to the wider community. Through this work she has developed expertise in community-based participatory research involving vulnerable and hard-to-reach groups, including disabled adults and children, Gypsy and Traveller communities, and victims of domestic abuse; and has collaborated with a range of partners including Merseyside Police, local authorities and NHS commissioners. Gayle's research interests centre around mental health and wellbeing, grassroots initiatives and impact upon wider communities.*

#### **Group 4**

**David Rhodes & Tim Corrigan** (*Project Art Works, Hastings*): In the Realm of Others: Working with People with Complex Needs

Project Art Works (PAW) is an artist-led organisation that works with individuals who have a range of neurological impairments. It specializes in working with people with the most complex needs and those who display behaviours described as challenging. It is unique in that it works at the intersection of art and social care. It is an Arts Council National Portfolio Organisation. From its studio base in Hastings PAW develops and delivers a range of highly specialised workshop activities. These research activities inform an external programme of exhibitions, events and collaborations with other arts organisations.

David will give a brief overview of PAW's collaboration methodology in the context of the current In the Realm of Others exhibition at the De La Warr Pavilion and Tim will describe a new workshop approach that he has developed in response to the lives of the individuals that we work with.

*David Rhodes is Programme Lead and Tim Corrigan Lead Artist - Projects and Productions at Project Art Works.*

**Karen Shepherdson** (*Centre for Research on Communities and Cultures, Canterbury Christ Church*): Reimagining Place & Space: The Seaside as a site for Community Repair

This illustrated presentation will consider how the Centre for Research on Communities and Cultures has been utilising the seaside to gather together various communities living along the Isle of Thanet's south east coastline. These curated gatherings seek to offer voice to those who often and understandably feel placed at the margin. Through public events, exhibitions and spectacle the Centre for Research' seeks to enable the sharing of narrative histories and experiences to take place within a site of play (the seaside and water's edge). As we shall see through the case study of 'Seabathers: Reflections and Responses' new understandings can be established, misperceptions repaired and the place and space of Thanet reimagined.

*Karen is a photographer, writer and curator. She holds a doctorate, is Reader in Photography and Director of the South East Archive of Seaside (SEAS) Photography. Karen is also Co-Director for the Centre for Research on Communities and Cultures at Canterbury Christ Church University.*

## **Plenary Participants**

**Richard Clay** is Professor of Digital Humanities at Newcastle University and the Arts and Humanities Research Council's Commons Fellow. An art historian specialising in 18th and 19th Century visual cultures, he also advised Tate Britain on its 2014 exhibition, *Art Under Attack*, which explored the history of physical attacks on art from the 16th Century to the present day. He presented the documentary *A Brief History of Graffiti* on BBC4 in August.

**Nick Ewbank** is one of the UK's leading authorities on creative urban regeneration. He was the founding director of the culture, education and regeneration charity *The Creative Foundation* and, with the philanthropist Roger De Haan CBE, steered the ground-breaking project to revitalise Folkestone from its inception in 2001 until 2010. Prior to his work in Folkestone, Ewbank was the Director of Devon's leading arts centre, *Exeter Phoenix Arts and Media Centre*, for seven years. From 1988 to 1994, he was Director of the *Old Bull Arts Centre* in Barnet, North London, establishing its reputation at the time as one of London's most innovative arts centres. Nick founded NEA in 2010 and has led on all its projects. He has developed NEA's distinctive brand of research-led consultancy, which combines a strong theoretical approach, rooted in social capital theory and the social model of health, with pragmatic, locally-based solutions that often make surprising connections and inspire clients and partners to see new opportunities. He lectures for a number of universities and regularly contributes to conferences and symposia in the UK and abroad. Although he is happy enough to work away from the sea, he has particular penchant for UK's coastal towns and is passionate about the role that culture and creativity can play in their regeneration as great places to live, work and visit.

**Adele Spiers** is a professional Artist, Arts Manager & Facilitator and Art Psychotherapist. She is passionate about the potential that using creativity and non-verbal communication can have for mental wellbeing and a navigation of un-spoken dialogues. Her experience mainly lies in supporting people and communities most marginalised or isolated in society, with a specialism of working with refugees, black and ethnic minority groups and Dementia.

Adele has worked in mental health and arts for those most vulnerable since 1991 in community and statutory settings in the UK, Romania and Bangladesh. In 2004, Adele Co-Founded SOLA ARTS; a charity supporting refugees, BME and isolated people through community arts, Art Psychotherapy, skilling up and social & development support. Currently, Adele works as Manager & Art Psychotherapist at SOLA ARTS also delivering community arts projects as relevant.